

Amazing Colors

Photography by Lewis Kemper



Lewis Kemper has trekked across and photographed 47 states, from Alaska to Florida, and from Costa Rica to the Arctic. His stunning, color-rich images have appeared in publications, galleries and hang on the walls of a growing list of private collectors. Kemper indulges the eye with nature and landscape, sea and shore in a sublime play of light and color. "I have always been attracted to the colors of the world around me. Even in high school during my very first photography class that was taught in black and white, I was out shooting color slides!" he shares. "The richness of natural light and its play on the subject has always been my source for inspiration; I feel I can only capture that in color."

Preserving Color

"Digital has changed my workflow, so I seldom rely on lab output any more," Kemper states. "It's up to me to preserve the integrity of my vision, and this requires managing the image file as it moves from memory card, to computer, to print device. Preserving what I saw and having it look the same on paper is an exacting process. There are many steps where variations in color or tone or even pixel texture can become inaccurately translated. Having the right tools and solid process control are musts in a professional studio."

To produce smaller fine-art images, such as the ones he outputs in-studio as greeting cards, on up to a recent client's request for a 2 foot x 8 foot panorama,

Kemper relies on several tools to keep workflow smooth. When editing, he launches lightbox software to first view and organize files. With routine tasks such as keyword naming complete, Kemper begins to study each file. "I shoot in RAW so every image requires post-processing. I am always working on the color, contrast and "feel" of the image. Here's where so many photographers start having trouble – the editing process and tweaking color," he adds. "I need to be sure that any change I make is preserved consistently throughout the entire workflow – edit to output. It becomes imperative to have all systems in the studio calibrated and working in harmony."

"One of the best digital color control products is the Datacolor Spyder3, specifically Datacolor's Spyder3 Studio. I use this on my workstation monitor, plus the monitor attached to a printer, and I calibrate monthly." Kemper shares that without a color management software he would be spending hours prepping test prints, adjusting and printing.



"I know photographers who do this print test process because they've not mastered a system that works. Maintaining integrity of the look, from vision to final print, is imperative."

"Proper color system calibration can be a huge time-saver, not to mention far less hassle without surprises." Kemper adds, "If you don't calibrate your system it's like using a film camera and not knowing the ISO of the film, then trying to make proper exposures – everything is a guess!"

About Lewis Kemper

Lewis Kemper is a celebrated nature and outdoor photographer who has spent more than 30 years capturing the natural beauty of North America and its national parks. His work has been published in magazines including Backpacker, National Geographic Traveler, American Photographer and View Camera. He is a contributing editor to Outdoor Photographer and PCPhoto magazines. Kemper is a member of Canon's Explorers of Light program and is a much sought-out instructor at venues such as the Palm Beach Photographic Centre, Santa Fe Workshops and the Lepp Institute.

For more about Lewis Kemper, visit:
<http://www.lewiskemper.com>

For more information about Spyder3Studio, visit:
<http://spyder.datacolor.com>